The Harvard University Center for Italian Renaissance Studies

VILLA I TATTI

Via di Vincigliata 26, 50135 Florence, Italy

E-mail: info@itatti.harvard.edu

Volume 33
Autumn 2013

Tel: +39 055 603 251 / Fax: +39 055 603 383

Letter from Florence

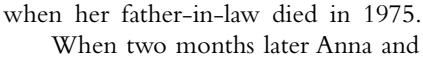
On a stormy day in March, Mrs Wakaba Yashiro and her daughter Toko Hirayama, Chief Curator at the Hirayama Ikuo Silk Road Museum, Japan, came to I Tatti. It was their first visit to the Villa, and they were accompanied by Professor Masanori Aoyagi, distinguished archeologist of ancient Rome and Greece and currently Director of the National Museum of Western Art in Tokyo. Mrs Yashiro is the daughter-in-law of Yukio Yashiro (1890-1975), who spent several years at I Tatti in the 1920s, and after publishing in 1925 his monumental three volume study of Sandro Botticelli with the Medici Society in London, went on to become a major force in the establishment of art history in Japan. From 1924 to 1958 he entertained a regular, most interesting correspondence with Berenson, which we are planning to publish online soon.

The two gentle, elegant ladies came bearing multiple gifts and a magnificent bouquet of flowers. They are devoted to the memory of Yashiro, whom they call YY; they spoke warmly about the transformative and lasting influence that his friendship with Berenson had on him. We showed them our Asian collection, introduced them to some of our Fellows and conversed happily over lunch. Later we accompanied them to the chapel where BB and Mary Berenson are buried. Here, kneeling down next to BB's grave, after arranging her gorgeous bouquet on a diagonal line just below his name, Mrs Yashiro stayed awhile in quiet contemplation. I realized then that mother and daughter had not come to I Tatti all the way from Japan for our Library, our art collection, or our gardens; they had come for BB, to pay their respects to the memory of a man who, as Mrs Yashiro said, meant so much in Yashiro's life, and through Yashiro touched the lives of everyone who lived in his family and beyond.



Mrs Yashiro had come from Japan on a pilgrimage to fulfill a vow she had made when her father-in-law died in 1975.

When two months later Anna and I, together with Jonathan Nelson and his wife Silvia, traveled to meet with the community of Renaissance scholars in Japan, we naturally returned Mrs Yashiro's visit. Accompanied by Toko Hirayama and Koichi Toyama, Professor of History of Art at Keio University, we visited her in Kamakura, a lovely small city, one hour's ride south of Tokyo, once seat of the Shogunate and capital of Japan. It was a warm, bright day, and Mrs Yashiro gave us the friendliest of welcomes, treating us to a visit of the huge and handsome Amida Buddha, and then to a sumptuous luncheon in traditional Japanese style in the house of the minister and keeper of the shrine. In the afternoon, she took us to see the Kamakura Museum of National Treasures, where some of the ancient capital's great mementos are preserved. It was fascinating for us to see the remarkable statues, paintings, scrolls and artifacts that Japanese artists were producing in Kamakura while ten thousand kilometers away, in Florence, the Rinascimento was taking shape. Later, we visited the Library of the Museum of Modern Art in Hayama, where Yashiro's papers and books are kept, including all the letters that BB sent to him from Settignano. As we looked at the letters and books that connected YY and BB all those years ago, I felt very moved by what their friendship and correspondence had meant to them. But I was also struck by what it meant, and still means, in a broader context, to the study of art and the humanities, as I Tatti welcomes its first Fellows from the East: the immense potential of the humanistic bond to unite people beyond their geographic, linguistic, and cultural differences.



But apart from this memorable trip to Japan, this year there were other, equally enriching experiences much nearer home. The Fellows themselves organized two major trips. In December we went to Bologna and in April to Siena. Having probably never been on a trip with I Tatti Fellows, you may be forgiven for thinking that the adjective "major" is somewhat of an exaggeration for trips that took us no more than one hour's travel from Settignano. In fact, in and around Siena and Bologna, we saw things as astonishing as the Great Buddha of Kamakura. To mention only a few examples, in Bologna we were treated to an exceptionally close encounter with the statues and bas-reliefs with which the Sienese Jacopo della Quercia adorned the unfinished façade of San Petronio. The day was

Continued on page 2.

VILLA I TATTI COMMUNITY 2012-2013

Full information on the 37 scholars making up the 2012-2013 academic community can be found under COMMUNITY, FORMER APPOINTEES, 2012/2013 on our website at **www.itatti.harvard.edu**. Click on their names for further details.

Nadja Aksamija, Ingrid Baumgärtner, Andrew Berns, Eve Borsook, Julian Brooks, Christopher Brown, Giancarlo Casale, Evelien Chayes, Gabriele Fattorini, Emanuela Ferretti, Eric Gordon, Allen Grieco, Margaret Haines, Philippa Jackson, Ana Carolina Hosne, Adam Jasienski, Eun-Sung Juliana Kang, Victoria Kirkham, Valentina Lepri, Jun Li, Chen Liu, Evan MacCarthy, Nicoletta Marcelli, Stephen Milner, Mauro Minardi, Sanam Nader-Esfahani, Alina Payne, Monica Preti-Hamard, Alexandre Ragazzi, Renée Raphael, Laura Refe, Jessica Richardson, Michael Rocke, Marco Sgarbi, Nicholas Terpstra, Min-Ling Tsai, Daniel Zolli.



Continued from page 1.

grey and cold, and now and then a snow flake or two floated in the air on the empty piazza Maggiore. But we donned hard hats and went high up and across the scaffolding on the façade of San Petronio, and behind the sheets of plastic and the intricate metal structures we shook hands with both Jacopo's statues and the restorers



who were working on them. In the enclosed space and under the spotlight, Jacopo's Madonna and Child, which Michelangelo describes as "the most beautiful Madonna of the Quattrocento," seemed disturbingly alive and familiar.

When we caught the bus the morning after, Bologna was covered with a layer of snow, and, it being Saturday, the city was completely deserted. In no time at all the bus took us out of the city and into the flat country north east of Bologna. A little fog hung in the air, and over the limitless white plain all shapes seemed unreal – the isolated farms, the straight lines of poplars, the small side roads going off into the distance.

From somewhere in this plain, as it started snowing again, a castle emerged with four towers and a moat around it. The castle of San Martino in Soverzano, a jewel of a building in a perfect state of conservation, was indeed our destination. Built in 1411 by the Bolognese Knight Bartolomeo Manzoli where the ancient tower of the Ariosti stood, it is now the property of Dr. Michelangelo Poletti, a local entrepreneur and generous patron of the arts. As we got out of the bus and approached the castle on foot, the drawbridge was lowered and out came our host greeting us with a warm smile and urging us in and out of the snow. He led all twenty of us quickly through the inner courtyard and into a spacious, softly-lit drawing room, where, by a roaring open fire, hot coffee and biscuits were awaiting. Once warmed and restored, Dr Poletti personally guided us through the corridors and rooms of his home showing us with pleasure and pride his impressive collection of 16th and 17th century paintings and precious furniture. And as we reached the dining room, an elegant long table with refreshments and wine ready for our enjoyment appeared by another open fire. *Oh gran bontà de' cavalieri antiqui!* We were ecstatic – fellows, professors and director all equally caught by the magic of the place.

Though spring this year was slow and late coming even to Tuscany, Siena greeted us with glorious sunshine. I will single out only two of the exceptional treasures we admired there: the biccherne in the Archivio di Stato and the "crypt" in the Duomo. The Biccherna was, from the 12th to the 18th century, the chief financial office of the Sienese government. From the 13th century the name was extended to designate the small, wooden panels used to cover the office registers. Initially, the covers portrayed the officer in charge seated at his desk and holding the register in his hands. Later, however,

Continued from page 2.

they were often devoted to religious subjects, or to the recording of great historical events in the life of the city: major battles, crowning of popes, natural catastrophes, and so on. But apart from their extraordinary documentary value, these panels are astonishing, beautifully preserved works of art, a feast for the eye, that have recently allowed art historians to give names and identities to some of the artists active in Siena before Duccio. The Victoria and Albert Museum rightly makes a great deal of its one biccherna, dated 1402; Siena has 105 dating from 1258 to early 18th century, and signed among others by Ambrogio Lorenzetti, Sano di Pietro, Francesco di Giorgio, and Domenico Beccafumi.

The other Sienese treasure I must mention is the virtually unknown, stunning "crypt" under the Duomo. Painted by Sienese artists of the second half of the XIII century, its frescos are a joy to behold. Having been kept in darkness for seven centuries, these religious works, depicting scenes from the Old and the New Testaments, display incredibly fresh and vivid colors: the bright blue, the red, the yellow eloquently bespeak the glory that we are missing when we look at the 13th-14th century Tuscan paintings generally available in churches and museums. *Più ridon le carte* indeed – I can't imagine a better way of describing the difference.



Mary Gibbons Landor with Andrew Berns.

The day after, not wanting to be second to anyone, our Sienese guides took us out in the country. Six cars full of Tattiani drove in brilliant sunshine towards the Crete Senesi, and when, having reached a green plateau in the middle of nowhere, we really thought we had lost our way, we saw in the distance a castle with five powerful red towers, standing solitary between blue sky and green meadows. We left our cars and walked to it. There was no one there to greet us, nor fresh lemonade and biscuits to restore us after the hot drive, but, magically, all gates, doors, and windows were open just for us, all rooms ready for our exploration. And in we went, to discover a magnificent collection of mainly Sienese paintings and sculptures going back to the 13th century, and including splendid examples of works by Bartolomeo Bulgarini, Simone Martini, Pietro Lorenzetti, and Taddeo and Andrea di Bartolo. The severe beauty of the castle was a perfect setting for the art that it housed, reminding us of its original goal: the intimate connection between art and the life of the soul. This too was then a magic castle, though it actually exists in the Asciano's territory under the name of Gallico, and it is my pleasure to record here the name of its owner, Mr Salini, who graciously and generously allowed us to visit it. When we had seen everything to our heart's content, we went out in the sunshine again. The fresh grass around the castle was dotted with daisies. Anna thought it was a perfect spot for a picnic, had we only brought adequate provisions. But since we hadn't, we turned our cars around and drove to Pienza: not a bad spot for a bunch of Italian Renaissance scholars to have lunch.



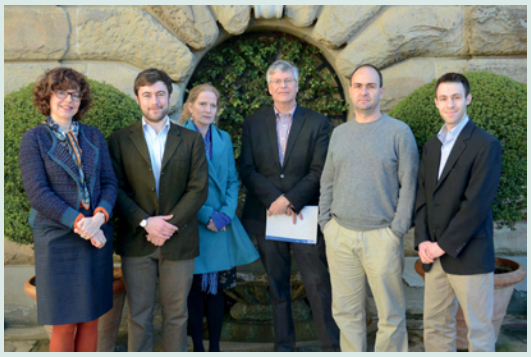
Anna Bensted, Wakaba Yashiro, Lino Pertile, Toko Hirayama, Masanori Aoyagi & Jonathan Nelson.



Anna Bensted & Lino Pertile.

July 21st saw the conclusion of I Tatti's first ever Summer Seminar. Generously funded by the Getty Foundation, the Seminar was attended by eighteen Chinese professors who teach Western Art in thirteen different universities in China. For three weeks, under the guidance of Jonathan Nelson and some I Tatti Fellows, our Chinese seminarists visited museums, churches, and other monuments in Florence and nearby, and attended special lectures and open discussions in the Gould Hall at I Tatti. By all accounts, the seminar was a great success. One of the scholars, a woman in her mid-thirties who teaches at a small provincial college not far from Shanghai, told me that she had never been outside China before. She was enchanted with what she saw in Florence and elsewhere in Italy, but she was also intellectually stimulated and emotionally enriched by what she studied, the lectures she was attending, the conversations she was having with her colleagues, the professors, and the Fellows. As she was describing her feelings, tears came welling up to her eyes. Why was she weeping, I enquired. She was weeping with joy, she said, at the thought of going back home and sharing with her students all that she had seen, heard and read in Italy. Thus, I thought, almost one hundred years later, Yashiro's story continues in another country, another world.

~ Lino Pertile
Director



Second semester appointees Alina Payne, Daniel Zolli, Evelien Chayes, Nick Terpstra, Alexandre Ragazzi & Christopher Brown.

THE BIBLIOTECA BERENSON

Movimentato – eventful or busy – is the Italian word that leaps out and wants to impose itself on my mind as I reflect on the life and activities of the Biblioteca Berenson over the past year. It has been an action-filled and demanding yet stimulating period, as we brought to conclusion several large or multi-year projects, began some exciting new collaborative ventures, introduced several technological innovations, and underwent unusually high staff turnover and re-organization.



A small exhibition was mounted in the Berenson Reading Room (aka the Big Library) this year showing ten of the most extraordinary modern facsimiles of medieval and Renaissance manuscripts in the Library's collections. They included such famous examples of 15th century Italian book illumination as the Bible of Borso d'Este and the Book of Hours of Alfonso I d'Este, a rare Hebrew manuscript (the Rothschild Miscellany) produced in northern Italy, and several remarkable music manuscripts from Spain, France, and the Netherlands.

Among the completed projects, first, in a joint initiative with the Fine Arts Library at Harvard, records for our complementary collections of art auction catalogs were imported into the HOLLIS catalog from the external databases where they previously resided. Records for 14,000 catalogs held by the Berenson Library and 45,000 by the Fine Arts Library now display in HOLLIS, making Harvard's substantial combined corpus of catalogs more easily discoverable. Our catalogs include some 2,500 items that belonged to Bernard Berenson, some quite rare and many of them uniquely bearing his and Mary's annotations.

Second, we concluded the cataloging and digitization of some 1,800 personal photographs of the Berensons' family and friends, held among their Papers in the historical archive. By early fall the image files will be deposited in the Digital Repository Service at Harvard and, except where copyright restrictions apply, will display in the VIA and HOLLIS catalogs. These photographs provide a wealth of little-known visual documentation about the Berensons and a wide range of their friends and associates, including such persons of note as Walt Whitman, Gabriele d'Annunzio, William James, Edith Wharton, Geoffrey Scott, Benedetto Croce, Katherine Dunham, King Gustaf VI Adolf of Sweden, Count Vittorio Cini, and many others.



Sanam Nader-Esfahani & Valentina Lepri.

Finally, it gives me great pleasure to announce that we have completed the multi-year initiative to catalog and digitize the photo archive's images of "Homeless Paintings of the Italian Renaissance," that is, works of art whose current location or repository is unknown. Altogether over 16,000 photographs have been cataloged and scanned, representing more than 11,000 artworks from the 13th to the 17th centuries – mainly paintings, but many drawings too. Some of these works have been destroyed in wars or natural disasters, some have been stolen, and others – probably most – belong to unknown art dealers or private collectors. Whatever their fate, they are essentially lost to public view as well as to scholarly study, except in many cases through the rare visual documentation preserved in the photo archive of the Berenson Library. The images and texts describing them are now fully available in Harvard's VIA and HOLLIS catalogs.

Two new and promising collaborative initiatives with other institutions or groups stem directly or in large part from the Homeless Paintings project. First, we have partnered with metaLAB(at)Harvard, a unit devoted to digital humanities, to create a dynamic, interactive web platform to host the corpus of "Homeless Paintings of the Italian Renaissance," as an alternative to the static VIA system. Based in part on crowd-sourcing technologies, this innovative discovery system will provide students, teachers, scholars, and collectors with an exciting new tool for learning, teaching, and research. Financial support for this joint project has been received from the De Bosis Fund at Harvard (including support for a course on the project this fall at Harvard) and from the Samuel H. Kress Foundation. A beta version of the database and new website is expected by autumn 2013, with a planned weeklong workshop on crowd-sourcing and "lost" collections scheduled for the J-term at Harvard in January 2014. We hope that this new discovery platform might serve as a model for other similar "lost" collections. (For more on this project, see http://metalab.harvard.edu/projects/.)

The other collaboration – prompted in part by the photo archive's new digital profile through the "Homeless Paintings" project – has only recently begun, but it too holds great promise. In January, I had the honor of joining representatives of thirteen European and American libraries and research institutes with major historical photograph archives in a two-day colloquium in New York City devoted to "Photo Archives and the Digital Future." Sponsored by the Samuel H. Kress Foundation, and jointly organized by the Frick Art Reference Library, the Getty Research Institute, the Courtauld Institute of Art, and the Yale Center for British Art, the purpose of the colloquium was to discuss and elaborate long-range strategies for collaboration among these repositories

and for facilitating digital access to their important collections. The ambitious goal that the participants set for this fledgling association – currently called the International Digital Photo Archive Initiative – is to create a new tool for research on works of art by providing comprehensive access to the consolidated collections of photo archives, based on a linked open data model. At the outset this would give access to more than 31 million images possessed by the repositories represented at the colloquium alone, with more to be brought into the project as it develops. At the colloquium, well-defined short-term collaborative projects among small groups of these archives were identified as test cases, and further meetings to move the process along have been scheduled for the coming year. This exciting new initiative promises to make a major impact on the nature of image research in the future.



Silvia Catitti, Jonathan Nelson & Alexandra Provo.

Another fruitful collaboration involved a newly instituted staff exchange program between I Tatti and Dumbarton Oaks in Washington, D.C. that provides up to a week of administrative leave "to travel to the sister institution in order to further an institutional goal, or to engage in collaboration with one or more departments at the host institution." Kicking off the program, we had the great pleasure of hosting two members of the DO staff, both associated with archives. James Carder, Archivist and House Collection Manager, came in May to conduct research on Bernard and Mary Berenson's letters for his ongoing study of the correspondence between Robert and Mildred Bliss and Royall and Elisina Tyler, which will eventually be published on the Dumbarton Oaks website (for more on this project, see http://www.doaks.org/library-archives/dumbarton-oaks-archives/bliss-tyler). In June it was the turn of Shalimar Fojas White, Manager of the Image Collections and Fieldwork Archives. Shalimar spent five packed days in animated meetings with library staff members and others, focusing in particular on the photograph and historical archives and their different inventorying, cataloging, and digital projects, while also sharing with us information about the wonderful work she and her team are doing at DO. It turned out to be an inspirational visit for us all, and produced a raft of ideas about how our two institutions might collaborate together on projects in the future. With the visits of James and Shalimar, the new staff exchange program could not have gotten off to a more promising start.



Laura Refe & Juliana Kang.

Thanks to the IT savvy of new staff member Lukas Klic, we introduced two new technological innovations this year that will have a significant impact on library workflows and patron services. As an alternative to librarian-assisted loan procedures, Lukas developed an easy-to-use automated self-checkout system (at right) that allows patrons to charge books out independently (as always, for on-site use only). This is especially useful to current and former appointees who wish to borrow books outside of public hours when no library staff are present to assist them. It also relieves the librarian at the reference desk of this small but cumulatively time-consuming task.

Continued on page 6.

In January, I Tatti launched its own Facebook page.

You don't need a Facebook account to check it out – you can just go to www.facebook.com/villaitatti – but if you'd like to receive our updates – and post your own – you do need an account and need to "like" us.

Each week we post updates about I Tatti and news relevant to Renaissance studies that is somehow connected with I Tatti. We also encourage you to add your own posts, perhaps about your latest book, recent promotion or award, or about an article or conference you think others might find interesting.

To date, more than 1,500 people around the world, curious about the Italian Renaissance, have already "liked" us. Why don't you?

⌘ Former ⌘ Fellows' Update

The I Tatti Newsletter no longer contains news about former Fellows and other appointees. More timely information is posted on Facebook when we hear of it and feel free to post your own news on our Facebook page. Keep in touch!



Continued from page 5.

Secondly, to streamline and better control the book acquisitions process from beginning to end, we have developed an automated, web-based, purchase request management system. All requests from readers or appointees, and all selections by staff involved in collection development, are now entered in an online database. Before the request is submitted, the application quickly performs a search in both Worldcat and the HOLLIS catalog. If it locates a record for the item, it automatically populates the form with the appropriate bibliographic data, warns the acquisitions staff if this is a duplicate request or if our library already holds the book, and flags items marked urgent for priority handling. Once registered in the database, requested items are systematically tracked through the approval and ordering process, ensuring that none of the thousands of items that are requested every year is inadvertently overlooked or neglected. The new system represents a major improvement in the library's collection development and acquisitions procedures.

The Berenson Library also began participating this year in Harvard's Scan & Deliver service, a free, electronic document delivery service for the Harvard community that makes millions of items accessible to university-wide users. We have made available some 41,000 items that, within the broader system, are held uniquely at I Tatti. In part we hope to reciprocate for the heavy use of this excellent service by I Tatti's appointees to quickly obtain resources held in Harvard libraries nearly 4,000 miles from Florence.



Emanuela Ferretti with Mara Zepeda, & Peggy Haines.

Finally, this year has also seen new developments and a good deal of turnover, unusually, in the library's personnel. With the end of the long Homeless Paintings project, we converted the temporary contracts of the two most experienced of the team of photo catalogers – Elena Stolfi and Sanne Wellen – into long-term contracts, an expression of our commitment to continue opening up access to the photo archive's riches through an ongoing, routine program of cataloging and scanning. Another wonderful member of this team – Alexandra Provo – left us at the end of June to begin a dual Master's program in Art History and Library and Information Science at the Pratt Institute in New York. We also replaced a library assistant on temporary contract with a new long-term staff member – Spyros Koulouris – whose responsibilities include various support functions in both the library and the photo archive.



Chen Liu.

Also, in a major reshuffling for our technical services team in the library, two key colleagues accepted positions elsewhere this year: Manuela Michelloni (began 2000, acquisitions librarian since 2005) has moved to Rome to become Librarian at the Norwegian Institute, and Scott Palmer (began 2006, serials librarian since 2007, with added responsibilities for digital initiatives in 2012) has gone to New York University's Villa La Pietra to take up the position of Coordinator of Instructional Technology and Digital Initiatives. I take this opportunity to acknowledge their outstanding contributions to the library, and more – Scott, in particular, among other things skillfully managed the development of our website in 2011 and was for years the library's IT specialist. I would also like to heartily thank Lukas Klic for taking on the duties of acquisitions librarian ad interim while a search for a permanent replacement was conducted, a task he performed with uncommon ability and terrific results. Lukas's position has also been made permanent, with the new title of Librarian for Information Services and Digital Initiatives.

I'm very pleased to report that we have just hired two highly qualified young librarians to assume the responsibilities of serials management and acquisitions, both of whom will take up their positions in the early autumn of 2013. Paris O'Donnell, with a PhD (2008) in Medieval and Renaissance Literature from Trinity College, University of Dublin, and an MLIS (2011) from the University College London, comes to us with several years' experience as a cataloger at the British Library and at Balliol College Library at Oxford University, in addition to six months' of part-time work here in the Berenson Library this year. She becomes our new Serials and Continuing Resources Librarian. Our new Acquisitions Librarian, Jocelyn Karlan holds a BA in English from Earlham College (2002) and an MLS from Indiana University (2011), and has worked as serials accounts manager at Purdue University and as a librarian at Colby College and the University of Houston. With all of these fine appointments, we continue to build a strong team of librarians to help move the Berenson Library forward over the coming years.

My thanks to everyone on the library staff for their varied contributions that have made this one such a productive and stimulating year!

~ Michael Rocke
Nicky Mariano Librarian and Director
of the Biblioteca Berenson

News from the Berenson Fototeca & Collection

This year was important for acquisitions, including a number of traditional (analog) photographs, which are hard to obtain these days since the digital revolution. We thank Treacy and Darcy Beyer for the beautiful color prints of the digital images of Giotto's mural paintings in the Peruzzi Chapel in Santa Croce, taken by Annette T. Keller for the Opificio delle Pietre Dure, as well as the 630 black and white prints of lesser known Renaissance artworks taken by the Roman photographer Roberto Sigismondi.



Other wonderful gifts come from three major figures in the history of I Tatti. Luisa Vertova was Mr. Berenson's assistant for a decade starting in 1945. She has generously given us the first installment of her personal photograph study archive – notes, clippings, offprints, and significantly 880 photographs, mostly of Renaissance and Baroque paintings and drawings on the art market or in private collections, as well as important material documenting the research of her husband, Benedict Nicolson, the famous specialist of the Caravaggesque movement. Michael Rinehart began his career working for Mr. Berenson as editor of the illustrated Phaidon edition of his Florentine "lists" and became the first librarian of the Biblioteca Berenson under Harvard's aegis. He recently donated 937 beautiful photographs of Italian Renaissance paintings and drawings. Sadly, Gabriele Geier, who was a frequent visitor to and generous friend of I Tatti from the 1950s on, died in January (see page 24). Her generous legacy includes a group of fascinating photograph albums recording her and Paul Geier's many travels. Our heartfelt thanks go to them all.

The great news for this year is certainly the completion of the Homeless Paintings project: all the images and relevant catalog entries are now available online through Harvard's Visual Information Access (VIA) (see Michael Rocke's report on page 4). I would particularly like to thank Alexandra Provo who worked for 18 months on the project before returning to the US this June. Her professional skills, dedication, and extraordinary human qualities were fundamental especially during the crucial final phase of the project.



Looking at Donald Campbell's pictures in the loggiato.

Three temporary staff members joined the Fototeca full time this year: Elena Stolfi, Sanne Wellen, and Spyros Koulouris (see Michael Rocke's report on page 6). We are delighted to have their expertise and cheerful disposition at work in the Fototeca. We are also grateful for the help from numerous interns – Alexandra C. French, Grace Gahagan, Amelia Brown, and Kevin Benz, all from Syracuse University, and Roberta Castelli from University of Florence – and our generous friends Treacy and Darcy Beyer, Anchise Tempestini, renowned expert of the Venetian school, and Monica Roman. As ever, special thanks go to Eve Borsook for her constant commitment in the Fototeca.

In June, the visit of Shalimar White, Manager, Image Collections and Fieldwork Archives at Dumbarton Oaks, was an extraordinary and fruitful chance to exchange ideas about procedures, conservation problems, and collections, and also to explore future collaborations.



Gabriele Fattorini, Laura Refe, Valentina Lepri & Nicoletta Marcelli.

As for the Art Collection, Roberto Bellucci (Opificio delle Pietre Dure) has completed the surface cleaning of the paintings which allowed us to finish the digital photography campaign of I Tatti's artworks. These images, by Paolo De Rocco (Centrica), are being processed in order to be cataloged and eventually published online along with the historical photographs as part of Melvin R. Sieden project (see http://itatti.harvard.edu/i-tatti/art-collection/online-catalog-berenson-art-collection-memory-melvin-r-seiden), our ongoing cataloging projects.

~ Giovanni Pagliarulo
Agnes Mongan Curator of the Berenson Fototeca
Curator of the Berenson Art Collection

NEWS FROM THE MORRILL MUSIC LIBRARY

The Morrill Music Library is proud to announce a new acquisition of notable significance: a volume of fifteen Canto partbooks, which are bound together in an English binding of the early seventeenth century carrying the Tudor rose on the front and back. This fascinating item contains mostly Italian madrigals and motets, almost all published between 1603 and 1606 (a notable exception is the anthology *La Gloria musicale*, printed in 1592).



Of the contents, all very rare, seven partbooks are unique: *Canzoni* by Lorenzo de' Medici, madrigals by Benedetto Pallavicino, Marc'Antonio Ingegneri and Francesco Terriera; motets by Simone Molinaro; masses by Giovanni Croce and *Laude spirituali* by Bartolomeo Favretti. Of these seven, the Canto of Favretti's *Laude* completes three other parts held in the Biblioteca Vallicelliana in Rome, while the *Canzoni* of Medici, the *Sesto libro de madrigali* by Ingegneri, the *Secondo libro de madrigali* by Terriera, and the *Primo libro de motetti a cinque* by Molinaro comprise the single surviving sources for those publications.

We acquired this volume in the auction held by Sotheby's Paris of the extraordinary music collection of bibliophile Andrè Meyer (1884-1974), the most important sale of printed music for over a century. The numerous rarities in the sale attracted international attention, and record prices were achieved. Bidding for our lot by telephone, with lively competition in the hall, was a unique experience!

This year began with our yearly keyboard Masterclass, which offers to talented young musicians a week's course performing on historic keyboard instruments in Tuscany, under the expert guidance of Professor Ella Sevskaya. The Masterclass began as a collaboration with the State Conservatory of Moscow to assist Russian students who rarely have the opportunity of playing on historic instruments in their own country. Now in its eighth year, it has been extended to other countries, and we were delighted to welcome this year two musicians from Japan. Participants of the course were Julia Kuznetsova (Moscow State Conservatory), Olga Pashchenko (a graduate of the Moscow State Conservatory, now studying at the Conservatorium van Amsterdam), Irina Potemkina (University of St. Petersburg), Mayuko Kamishiraishi and Kozue Kinoshita (both from the Hochschule für Musik Franz Liszt, Weimar).

The students worked for the week in the Museo degli strumenti of the Galleria dell'Accademia on a copy of the oval spinet by Bartolomeo Cristofori (1690) made by Kerstin Schwarz and Tony Chinnery; a copy of the ebony harpsichord attributed to Cristofori (ca.1698-1700); and a copy of his fortepiano of 1726, both made by Kerstin Schwarz. The Laboratorio di Restauro del Fortepiano of Florence kindly made available a fortepiano made in London by Joseph Kirkman in 1800, and a Johann Schantz made in Vienna ca.1810-1815. The study week concluded with a concert in the Limonaia, where they performed on Villa I Tatti's own harpsichord, a fine copy by Ugo Casiglia of a Giovanni Battista Giusti of 1695, commissioned and donated by former Fellow Frederick Hammond (VIT'72). The participants performed for us Renaissance and



Lino with the Masterclass participants.

Baroque keyboard music by Spanish, English, Italian, Flemish and German composers. An unusual item was the sonata played by Irina Potemkina by the Pistoiese composer Vincenzo Manfredini, who worked for over nine years at the Imperial court of Russia.



Irina Potemkina performs on I Tatti's harpsichord, donated by former Fellow Frederick Hammond.

The manuscript of this sonata was discovered by Irina in the archives in St. Petersburg; her performance was a rare occasion to hear music by this interesting Tuscan composer who took the Italian style to Russia. Olga Pashchenko concluded the concert with the formidably difficult *Fantasia cromatica* by Sweelinck. We take this occasion to extend our congratulations to Olga, who during 2012 won the Premio Ferrari of the International Fortepiano Competition, Rovereto, took Second Prize and the Audience Prize in the Bruges Harpsichord Competition, and First Prize and the Chopin Prize in the International Hans von Bülow Piano competition. Olga has followed I Tatti's Masterclass since its inception eight years ago; we are delighted that many of our students return annually for this event in September.

~ Kathryn Bosi
Morrill Music Librarian

Musician in Residence

Erin Headley joined us from the University of Southampton as I Tatti's **Musician in Residence** last spring. She is an internationally acclaimed viola da gamba player, and the world's leading exponent of that enigmatic instrument called the lirone, which she has revived single-handedly. The lira da braccio, a bowed instrument with seven strings, evolved in Italy in the early fifteenth century to accompany humanist improvised music and poetry, and became immensely popular in the northern Italian city-states such as Florence, Ferrara, Mantua, Venice and Milan. For Marsilio Ficino, the eminent philosopher and classicist at the court of Cosimo di Medici, performing on the lira da braccio was a meditative exercise – even therapeutic – which could invoke, through the Dorian mode, the presence of Apollo, who presided over the power of music and poetry. Amongst the known players of the lira da braccio were Leonardo da Vinci and his student Atalante Migliorotti who, it seems, travelled as a duo participating in improvisation contests throughout Italy. The same Atalante wrote to Francesco Gonzaga in 1505 that he had invented and constructed a "new kind of lira, larger and with twelve strings...". His lirone was a remarkable multi-string bowed instrument which could, in fact, have from nine to twenty strings. A nearly flat bridge made it possible to play four or more strings together, which according to Migliorotti could provide "pure and consummate harmony". The lirone remained popular as a continuo instrument for another two hundred years and, perhaps because of its ability to provide such a wonderfully sonorous harmonic support, became particularly associated with the performance of the popular genre of secular and sacred laments in seventeenth-century Rome. Erin's work reconstructing this instrument began thirty years ago and has culminated in a number of concert performances, recordings, masterclasses, lectures and published articles, to ensure that the lirone and its Italian repertoire will flourish again as it did in the seventeenth century. Her ensemble *Atalante*, named after the inventor of the instrument, promotes the repertoire of the lirone related to the seventeenth-century lament. We Tattiani were privileged to see and hear the immensely moving video recordings of Roman laments by Carissimi, Rossi, Mazzocchi, Marazzoli, Pasquini and Stradella, which Erin's ensemble has recently produced.





~ Kathryn Bosi
Morrill Music Librarian

Lila Acheson Wallace - Reader's Digest Special Grant Recipients 2012-2013

Former I Tatti Appointees are eligible to apply for two kinds of grants to promote their scholarship. Full details can be found at *www.itatti.harvard.edu/research/grants.* The application deadline is 1 November each year.

- The LILA WALLACE – READER'S DIGEST SPECIAL PROJECT GRANT provides support for interdisciplinary projects in the Italian Renaissance, such as a conference, course, seminar, or lecture.
- The LILA WALLACE – READER'S DIGEST PUBLICATIONS SUBSIDY provides grants for scholarly books on the Italian Renaissance.

Donal Cooper (VIT'10) and Janet Robson (VIT'11) towards the publication T*he Making of Assisi: the Pope, the Franciscans, and the Painting of the Basilica*. (Yale University Press).

Roisin Cossar (VIT'12), Filippo De Vivo (VIT'12) and Christina Neilson (VIT'12), towards the conference *Cultural Encounters and Shared Spaces in the Renaissance City, 1300-1700* to be held in Winnipeg, Manitoba, Canada, September 2014 in memory of Shona Kelly Wray (VIT'12).

Juan Luis González Garcìa (VIT'12) and Miguel Falomir Faus, Museo del Prado, towards the conference *Artistic Relations Between Spain and Italy in the Renaissance: New Approaches* to be held in Centro de Estudios del Museo del Prado, December 2013.

Meredith J. Gill (VIT'02) towards the publication *Angels and the Order of Heaven in Medieval and Renaissance Italy*. (Cambridge University Press).

Megan Holmes (VIT'97) towards the publication T*he Miraculous Image in Renaissance Florence*. (Yale University Press).

Music at I Tatti



The 2012-13 year featured two very fine concert programs in the Myron and Sheila Gilmore Limonaia as part of the Early Music at I Tatti series (concerts XXI & XXII), curated by Kathryn Bosi. These two programs spanned the world, one celebrating the music and literature of the Florentine Trecento and the other offering musical settings of poetry from the Mexican Baroque.



***Constantinople** performs **Early Dreams**.*

On 11 October 2012, under the direction of Kiya Tabassian, the group Constantinople performed a program entitled *Early Dreams* for voice, Baroque guitar, Persian setar, viola da gamba, and percussion. The concert united the poetry of the Mexican nun Sor Juana Inés de la Cruz (1648-1695) with musical works by Spanish composers that circulated in 17th- and 18th-century Mexico. Sung by the featured soloist Françoise Atlan, the settings of verses of Sor Juana were interspersed with a selection of instrumental dances by the likes of Gaspar Sanz (c. 1640 – c. 1710), Santiago de Murcia (c. 1682 – c. 1740), and Lucas Ruis de Ribayaz (c. 1612 – c. 1667). This inventive merging of contemporaneous Spanish music and New World poetry together with diverse instruments made for a stimulating performance that allowed for reflection on the life and writings of an extraordinary scholar, mystic, and poet.



Kiya Tabassian.



Goffredo Degli Esposti.

On 13 June 2013, Ensemble Micrologus commemorated the seven-hundredth anniversary of Boccaccio's birth with an evening entitled *Canti di una brigata fiorentina: trattenimenti musicali nella novellistica toscana del Trecento*. Organized under the artistic direction of Francesco Zimei (VIT'12), this concert was intended as an "insider's look" into the private world of music and literature enjoyed by a typical Florentine brigata. With voices, strings, organ, percussion, and dance, Ensemble Micrologus recreated the spirit of such a literary circle with seamless musical programming and a dramatic flair that included inviting audience members to join in their dancing. Inspired by anecdotal references to verses and musical settings found in Boccaccio's *Decameron* and elsewhere, the program featured ballate and madrigale of Francesco degli Organi, Gherardello da Firenze, Donato da Firenze, and Niccolò da Perugia, as well as popular dances and contrafacta from other Trecento ballate. The festive evening of music, dance, and poetry among friends was a most fitting tribute to Boccaccio and his contemporaries.

~ Evan A. MacCarthy
CRIA Fellow



***Ensemble Micrologus** commemorated the seventh centenary of the birth of Giovanni Boccaccio.*



Evan A. MacCarthy.

The Berenson Lectures in the Italian Renaissance

Lina Bolzoni (VIT'93-'03)
Scuola Normale Superiore, Pisa

Riti e piaceri della lettura fra Medioevo e Rinascimento: il dialogo con gli autori
I. L'incontro con i libri - amici da Petrarca all'Umanesimo
II. Lettura, identità, scrittura in Erasmo, Bembo, Machiavelli
III. Il desiderio di vedere l'autore e i rischi dell'immaginazione

"I can never tire of books," wrote Petrarch, "because they disclose worlds ancient and new waiting to be explored." The primary focus of the three Bernard Berenson Lectures, *Riti e piaceri della lettura fra medioevo e rinascimento: Il dialogo con gli autori*, delivered by Lina Bolzoni (Pisa, Scuola Normale Superiore) this fall, was the practice of reading from Petrarch to Tasso. Professor Bolzoni showed what a marvelous experience reading was for Renaissance men and women of letters, and explored the rituals and pleasures of reading in an era of profound social and cultural transformation. During this period, the book was increasingly establishing itself as the medium for the transmission of knowledge and for the understanding of the human condition. In her first lecture, Bolzoni presented the very act of reading as a dialogue between authors of different epochs. Far from being a mere formalistic exercise, reading is a dimension where readers construct images of themselves and their world. "Virgil will never say no. He will never ask for money," according to Giovanni di Pagolo Morelli (Florence 1371-1444). He was confident that Virgil, through his books, would always be there as a trusted friend, willing to reveal all his secrets. In this meeting between writer and reader, what is dead comes alive in written words and thoughts. Indeed, Bolzoni highlighted how books defy death itself by establishing bonds of friendship beyond the barriers of time. As Machiavelli wrote to Francesco Vettori (1474-1539), in the famous letter dated 10 December 1513, analyzed by Bolzoni in her second lecture:



Lina Bolzoni.



"When evening comes, I return home and enter my study … I step inside the venerable courts of the ancients, where, solicitously received by them, I nourish myself on that food that alone is mine and for which I was born; where I am unashamed to converse with them and to question them … And for four hours at a time I feel no boredom, I forget all my troubles … I transfer myself into them completely."

Reading offers an ecstatic, even magical experience in which the reader temporarily loses all sense of identity, instead taking on the thoughts of the author, and later retrieving his selfhood, deeply marked by the encounter. Reading becomes the means for the self-construction of identity, the mirror of the soul, and "the mirror will be mendacious if it does not reflect a genuine picture of the mind," as Erasmus wrote. But reading, Bolzoni said, is the place of truth: for Erasmus the "word" of the Gospels brings us closer to Christ than the Apostles themselves. Meanwhile, lest reading fails to give a faithful picture of the author, we need to reconstruct the text philologically in order to meet the "true author." And turning to images, in her last lecture, Bolzoni suggested that the study of the experience of reading can be extremely useful for understanding Renaissance portraits. Reading reveals a problematic dialogue between a visualized external picture and an internal image revealed by the written text.


Marco Sgarbi.

~ Marco Sgarbi
Jean-François Malle Fellow



Lectures & Programs

with support from the Lila Wallace - Reader's Digest Endowment Fund and the Scholarly Programs and Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth, Jean-François Malle, Andrew W. Mellon, and Robert Lehman.

Academic Events at I Tatti, 2012-2013

20 September, Screening & discussion: 1959 RAI show on BB
25 September, Visit to Villa La Pietra (NYU).
Lecture by Stephen Milner: "*The Town Criers of Renaissance Florence*"
4 October, Berenson Lecture by Lina Bolzoni: "*Riti e piaceri della lettura fra Medioevo e Rinascimento: il dialogo con gli autori*" I (of III): *L'incontro con i libri-amici da Petrarca all'Umanesimo*
11 October, Concert: Early Music at I Tatti XXI: *Early Dreams: The World of Sor Juana de la Cruz*, Constantinope
8 November, Fellows' Seminar: Corporate Patronage
Jessica Richardson: "*Painting in Late-Medieval Bologna and Francesco Cavazzoni's Miraculous Madonnas*"
Mauro Minardi: "*La committenza degli ordini mendicanti nel Montefeltro nel Trecento*"
Gabriele Fattorini: "*Arte per le arti: le committenze delle corporazioni a Siena"*
14 November, Visit to Kunsthistorisches Institut
15 November, Berenson Lecture by Lina Bolzoni: II: *Lettura, identità, scrittura in Erasmo, Bembo, Machiavelli*
29 November, Fellows' Seminar: Foreign Exchange
Philippa Jackson: "*Girolamo Ghinucci (1480-1541): Sienese cleric, Roman judge, English diplomat*"
Andrew Berns: "*Hebrew Letters as Witness to Rural Medicine in Renaissance Italy*"
Giancarlo Casale: "*Ottoman Humanism and the Mediterranean Renaissance*"
*30 Novembe*r, Visit to the Vasari Corridor led by Emanuela Ferretti
6 December, Berenson Lecture by Lina Bolzoni: III: *Il desiderio di vedere l'autore e i rischi dell'immaginazione*
7-8 December - Fellows' Trip to Bologna led by Nadja Aksamija and Jessica Richardson: Santo Stefano, Piazza Maggiore, San Petronio, Museo di Palazzo Poggi, Museo Aldrovandi, Anatomical Wax Museum, San Giacomo Maggiore, Oratorio di Santa Cecilia, Castle of San Martino in Soverzano, Museo Civico Medievale
11 December, Visiting Fellows' Seminar
Eric Gordon, "*Technical Investigation into the Walters' View of An Ideal City*"
Ana Carolina Hosne, "*The circulation of the art of memory throughout the Jesuit missions in the late sixteenth century*"
Victoria Kirkham, "*An unpublished manuscript by Benedetto Varchi"*
Stephen Milner, "*Palla Strozzi as civic orator*"
13 December, Fellows' Seminar: Art, Architecture, & Patronage
Juliana Kang: "*Drawings by Raphael from ca. 1500-1512: Patterns and Intentions*"
Emanuela Ferretti: "*Cosimo I e il primo acquedotto di Firenze rinascimentale"*
Nadja Aksamija: "*The Bolognese villa in the age of Cardinal Gabriele Paleotti"*
16 January, Evan MacCarthy and Nadja Aksamija, informal talk on facsimiles (in conjunction with display in Berenson Reading Room)
17 January, Fellows' Seminar: *La letteratura e il mondo delle Accademie*
Laura Refe: "*Poliziano e allievi: una scuola d'eccezione nell'Europa umanistica*"
Nicoletta Marcelli: "*Attività letteraria e impegno politico negli Orti Oricellari"*
Marco Sgarbi: "*Benedetto Varchi e la logica volgare del Cinquecento: testi e contesti*"
24 January, Fellows' Seminar: Education
Evan MacCarthy: "*Music and Learning in Early Modern Italy"*
Valentina Lepri: "*Precepts for the political adviser: Machiavelli and Guicciardini as aphorists*"
Renee Raphael: *"Reading Galileo: Philosophy and the New Science in Counter-Reformation Italy"*
28 January, Giornata della Memoria: Discussion about the role of culture during the Holocaust
7 February, Fellows' Seminar
Marco Sgarbi, "*Translatio studiorum e pensiero rinascimentale: Progetto per una Encyclopedia of Renaissance Philosophy"*
Chen Liu, "*Botticelli's Wǔmèi" – Fu Lei and the Reception of Renaissance Art in 20th-Century China*"
15 February, Press Conference about Historic Recreation of the Banishment and Arrest of Niccolò Machiavelli, in Palazzo Vecchio, presentations by Stephen Milner and Nicoletta Marcelli
19 February, Historic Recreation of the Banishment and Arrest of Niccolò Machiavelli, in the streets of Florence,
26 February, Visit to exhibition in Padua, "*Pietro Bembo e l'invenzione del Rinascimento,*" led by director of the exhibition, Guido Beltramini (VIT'08)
2 March, Visit to Cathedral Dome led by Margaret Haines
26 March, Visit to the Medici Villa of Poggio a Caiano led by Emanuela Ferretti
24 April, Discussion about publishing articles in scholarly journals led by Nicholas Terpstra and Jonathan Nelson
12-13 April, Fellows' Siena Trip, led by Gabriele Fattorini and Philippa Jackson: State Archive, Palazzo Pubblico, Campo and Fonte Gaia, Baptistry, Crypt, Cathedral, Cathedral Museum, Castello di Gallico, Pienza
17 April, Workshop led by Valentina Lepri and Laura Refe, Teaching the Renaissance
29 April, Visit to exhibition at the Galleria degli Uffizi: *"Norma e capriccio: Spagnoli in Italia agli esordi della 'maniera moderna'"* led by co-curator Tommaso Mozzati (VIT'12)
9 May, Informal talk by Paul Barolsky (VIT'81, '87, '91, '95, '08): *"Who was Raphael?"*
5-7 June, Conference organized by Alina Payne and Lina Bolzoni: *"Revision, Revival and Return: The Italian Renaissance in the Nineteenth Century"*
13 June, Lecture by Lucia Battaglia Ricci: "*Decameron visualizzato: dallo scrittoio dell'autore alle botteghe degli artisti"*
13 June, Concert: Early Music at I Tatti XXII "*Canti di una brigata fiorentina",* Ensemble Micrologus

Bologna and its *contado*





Nadja Aksamija.

In early December 2012, the VIT Fellows went on a two-day trip, organized by Nadja Aksamija and Jessica Richardson, to Bologna and its *contado*. The first day, spent in the city, included such highlights as the Santo Stefano complex, Niccolò dell'Arca's terracotta Lamentation group, the Archiginnasio with its anatomical theatre, Ulisse Aldrovandi's natural history collection at Palazzo Poggi, and the Oratory of Santa Cecilia and the Bentivoglio Chapel at San Giacomo Maggiore. Thanks to the generosity of two local architectural historians, Prof. Francesco Ceccarelli and Arch. Roberto Terra, we were given a very special tour of the basilica of San Petronio, which included extended time on the scaffold (the façade is currently undergoing a thorough cleaning and restoration), inches away from Jacopo della Quercia's portal reliefs and statues. The restorers from the Opificio delle Pietre Dure shared with us some of the newest cleaning and conservation techniques, and we also enjoyed breathtaking views over the Piazza Maggiore and beyond. The evening featured a delightful dinner at the renowned Bolognese trattoria "Da Leonida" and an after-party at the home of the musicologist Pedro Memelsdorff (VIT'04).



The second day, after a brief stop at San Domenico to see the magnificent Arca, we ventured into the countryside to visit the miniature Quattrocento castle of San Martino in Soverzano. As the snowflakes fell gently over this magical place, we were given a warm welcome by the castle's owner, Dott. Michelangelo Poletti, who introduced us to his wonderful collection of Baroque paintings and treated us to a rich spread of Bolognese specialties and champagne. After the party, we lent our muscle power and an endless supply of good cheer to helping Dott. Poletti open an enormous crate with his newest acquisition. Back in the city, we stopped at the new Museo della Storia di Bologna at Palazzo Pepoli Vecchio to admire the flawless facsimile of the monumental 1575 fresco map of Bologna from the Vatican's inaccessible Sala Bologna, executed by Factum Arte for the museum in 2011.

~ Nadja Aksamija
Robert Lehman Fellow





↑ *Appointees' Christmas party;*
← *The first day of the vendemmia gets underway.*

BOOKS BY FORMER FELLOWS

The long list of recent publications by former Fellows has found a new home on our website at **http://itatti.harvard.edu/content/books-former-appointees**. There you will be able to search the list for a specific book or, with the aid of serendipity, find just that book you didn't realise had been written. You can navigate to this and other fascinating topics about the Biblioteca Berenson by clicking on the main Library page of the website and scrolling through the Library News section. The books included in this list are recent additions, whether purchased by one of the endowed book funds, from donations given by the Friends of the Biblioteca Berenson, or given directly.

Revision, Revival and Return: The Italian Renaissance in the Nineteenth Century



The conference Revision, Revival and Return: The Italian Renaissance in the 19th century, organized by Lina Bolzoni (Scuola Normale, Pisa) and Alina Payne (Harvard), was held in June and included 22 papers from scholars across disciplines, historical periods and geographies. Rather than a historiographical conference, this event proposed to bring together scholars of the Renaissance with scholars of the 19th century and foster a dialogue between those who study the period itself with those who study its reception and transformation in the 19th century – to the benefit of both fields. Further, the organizers sought to bring an interdisciplinary perspective to the theme – involving scholars of literature, art history, architecture, history, music, collecting and museums – so as to foster an understanding of the dialogues between various areas of culture and the consequences of such dialogues. The conference also proposed to look away from period denominations and period styles—Neoclassicism, Romanticism, Historicism and so on. The attention was focused on the Renaissance in the long 19th century and this perspective was intended to cut across stylistic periods, and allow a reassessment of these artificial boundaries. Finally, the conference proposed to look at two divergent groups: the foreigners who lived their myth of Italy and its Renaissance, and the Italians for whom the Renaissance had a much more complicated physiognomy and who were conflicted about many issues for which it stood as perennial reminder: the issue of unity versus the independent city states, of Catholicism and the papacy and its political role, the issue of Italy and its greedy neighbors, etc. The two and a half day conference held partly in Pisa at the Scuola Normale and at I Tatti drew a record crowd with attendees coming especially from as far away as Denmark and the US, as well as from Palermo, Rome and Turin. The conference will leave a physical trace as the publication of the essays arising from it is currently underway.















~ Alina Payne
Robert Lehman Visiting Professsor







↑↑ *Vicky Kirkham;*
↑ *Emanuela Ferretti.*
→ *The trip to the Uffizi afforded a visit to the Boboli Gardens:*
→→ *Andrew Berns.*

Norma e Capriccio ~ ~ ~ ~ ~

On 29 April 2013, a group of Fellows visited a fascinating exhibition at the Galleria degli Uffizi, *Norma e capriccio, Spagnoli in Italia agli esordi della "maniera moderna",* led by the curator Tommaso Mozzati (VIT'12). Before entering the exhibition rooms, Antonio Natali, director of the Galleria degli Uffizi and co-curator of the exhibition, gave a brief introduction. The aim of the show was to highlight and assess the works by Spanish artists, notably those of Alonso Berruguete, Pedro Machuca, Pedro Fernández, Bartolomé Ordóñez, Diego de Siloé, who were active in Italy during the first two decades of the sixteenth century. Although they are not well known today, the artists from the Iberian Peninsula were highly receptive to the new ideas and latest practices disseminating from great artistic centers: Florence, Rome, Naples, and Milan. The exhibited works reflected their understanding of classical antiquity, humanism, and above all, the accomplishments of the famous Italian artists such as Leonardo, Michelangelo, Raphael, Filippino Lippi, Donatello, Pontormo, Andrea del Sarto and Rosso Fiorentino.

The exhibition was divided into four sections and the works were displayed in eight rooms. The first room was devoted to Alonso Berruguete whose paintings of the Madonna and Child or the Holy Family reflected how wide-ranging and thorough were his observation of the Italian artists. At the same time, his wooden polychrome statue of the Madonna showed a stunning mixture of Italianate and Spanish flair. In the subsequent rooms displayed works by both Italian and Spanish artists, and among them, Pedro Machuca, Pedro Fernández, Cesare da Sesto showed a strong influence of Raphael and their activities encompassing a wide radius in promoting Raphael's style throughout Italy from Lombardy to Campania. As with sculptures, Diego de Siloé and Bartolomé Ordóñez demonstrated their virtuosity in handling marble and their extraordinary ability to synthesize images inspired from paintings and frescoes to three-dimensional works. The final section of the exhibition was dedicated to the artists' works after their return to Spain where they continued to interweave Italian elements in their creations.



Jun Li & Juliana Kang.

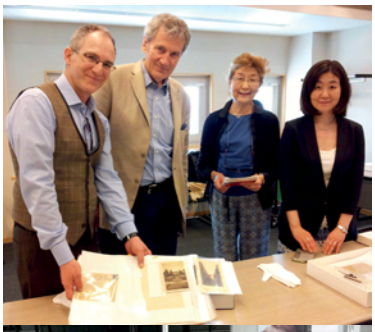
Just as the contemporary Italian artists who had grappled with the demanding legacy and perfection left by the great masters of the High Renaissance, the Spanish artists came to terms with their own understanding, and the end products attested to varied and eclectic interpretations, both hauntingly beautiful and bizarre.

For more information about the exhibition, *Norma e capriccio, Spagnoli in Italia agli esordi della "maniera moderna"*, (5 March–26 May 2013), follow this link to the museum website. **http://www.uffizi.org/1120-norma-and-capriccio-exhibit/.**

~ ES Juliana Kang
Rush H Kress Fellow

A Japanese Spring

In all their international travels, Bernard and Mary Berenson never reached Japan, but in the second half of May, and for the first time, representatives from I Tatti arrived in the Land of the Rising Sun. The director Lino Pertile, together with Anna Bensted (Manager of Community Engagement), Jonathan Nelson (Assistant Director for Academic Programs), and Jonathan's wife Silvia Catitti had an exhilarating visit to a country where the appreciation of the Italian Renaissance is extensive and growing. Academic departments and independent centers for Italian Studies have existed in Japan for over a half century, but the scholars and their research remain little known in the West. Moreover, few scholars and institutions in Japan have had contact with I Tatti.





Jonathan Nelson, Lino Pertile, Wakaba Yashiro & Toko Hirayama at the Museum of Modern Art in Kamakura. Lino Pertile, Koichi Toyama & Toko Hirayama on the Tokyo subway.

A series of events were held in a dozen different venues in Tokyo and Kyoto. These allowed scholars and students of all levels to hear and meet the group from I Tatti.

Lino and Jonathan made several presentations about the Harvard Center and gave a total of ten lectures. They also learned about some of the work being carried out in Japan. At the University of Tokyo, for example, Lino and Jonathan met with professors and students in the Departments of Art History and of Italian. At the Renaissance Meeting held at the Gakushuin Women's College in Tokyo, where Lino gave an analysis of the first canto of Dante's *Divine Comedy*, one speaker presented a newly created organization, the Japanese Association for Renaissance Studies. This group focuses on history, philosophy, and science during "Japan's Christian Century (1550–1650)," whereas several other institutions and departments concentrate on Italian language and literature. Lino gave lectures, often in Italian, about Dante at the Department of Mediterranean Studies of the University of Tokyo, at the Centro Culturale Italo-Giapponese (Kyoto), and at the Department of Italian of the University of Kyoto; about Boccaccio and Machiavelli at the Istituto Italiano di Cultura (Tokyo); and about Primo Levi.

The long lines outside the Raphael exhibition at the National Museum of Western Art attest to the extraordinary interest in Italian Renaissance Art; indeed, the next exhibition at this institution focuses on Michelangelo, and a show about Leonardo just opened at the civic museum nearby. At the National Museum, and then for the Harvard Club of Japan, Jonathan presented an economic approach to Raphael's patrons.



Lino Pertile at the Graduate School of Human Studies of the University of Kyoto.

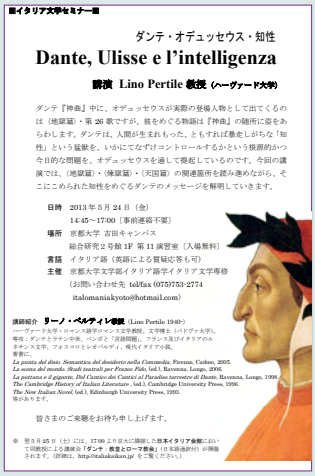
In a different vein, Bernard Berenson's impact on the Japanese scholar Yukio Yashiro provided the subject



of a lecture at Keio University. Here Jonathan announced that I Tatti will be collaborating with the Department of Art Research, Archives and Information Systems or Tobunken in Tokyo, an institution co-founded by Yashiro, on a project to present the Berenson-Yashiro correspondence online.

Yashiro's letters are at I Tatti, while Berenson's are now on deposit at the Museum of Modern Art in Kamakura.

In the preface to the Japanese edition of his *Sketch for a Self Portrait*, BB wrote, "I can only hope that this sketchy attempt at self-portraiture makes soundings into the consciousness where … well trained individuals from


イタリア文学セミナー第
ダンテ・オデュッセウス・知性
Dante, Ulisse e l'intelligenza
講演 Lino Pertile 教授 (ハーヴァード大学)
ダンテ『神曲』中に、オデュッセウスが実際の登場人物として出てくるのは《地獄篇》・第 26 歌ですが、彼をめぐる物語は『神曲』の随所に姿をあらわします。ダンテは、人間が生まれもった、ともすれば暴走しがちな「知性」という猛獣を、いかにてなずけコントロールするかという根源的かつ今日的な問題を、オデュッセウスを通して提起しているのです。今回の講演では、《地獄篇》・《煉獄篇》・《天国篇》の関連箇所を読み進めながら、そこにこめられた知性をめぐるダンテのメッセージを解明していきます。
日時 2013年5月24日（金）
14:45～17:00［事前連絡不要］
場所 京都大学 吉田キャンパス
総合研究2号館 1F 第11演習室［入場無料］
言語 イタリア語（英語による質疑応答も可）
主催 京都大学文学部イタリア語学イタリア文学専修
（お問い合わせ先 tel&fax 075/753-2774
italomaniakyoto@hotmail.com）
講師紹介 リーノ・ペルティレ教授 (Lino Pertile 1940-)
ハーヴァード大学・ロマンス語学ロマンス文学教授、文学博士（ハドヴァ大学）。
専攻：ダンテとテクン中世、ペンダと（京都開催）、フランス及びイタリアのルネサンス文学、フォスコロとレオパルディ、現代イタリア小説、等著に、
La puerta del diosio. Semantica del desiderio nella Commedia, Firenze, Cadmo, 2005.
La storia del mondo. Studi tastrali per Franco Fido, (ed.), Ravenna, Longo, 2006.
La pottana e il gigante. Del Cantico dei Cantici al Paradiso terrestre di Dante, Ravenna, Longo, 1998.
The Cambridge History of Italian Literature, (ed.), Cambridge University Press, 1996.
The New Italian Novel, (ed.), Edinburgh University Press, 1995.
等がおります。
皆さまのご来聴をお待ち申し上げます。
※ 翌5月25日（土）には、17:00 より京大に開催した日本イタリア会館において同教授による講演会『ダンテ：悲劇とローマ帝国』（日本語通訳付）が開催されます。（詳細は、http://italiakaikan.jp/ をご覧ください）

every part of earth can meet as humanized being regardless of race, nationality, and tradition." At I Tatti, Japanese scholars can now exchange ideas with colleagues from Europe, North and South America, Australia, and other parts of Asia. The ties between I Tatti and Japan, begun with Berenson and Yashiro, are now stronger than ever.

~ Jonathan Nelson
Assistant Director for Academic Programs and Publications

Council Notes

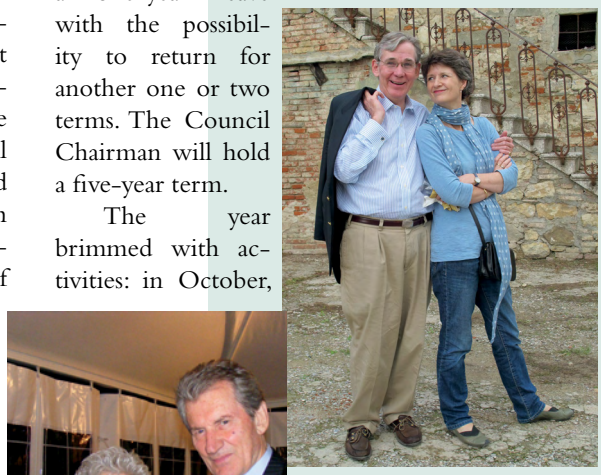
It is with great sadness that we record the death of one of our most dear Council members, Gabriele Geier who died in January (see page 24). Although she had been unable to attend Council meetings in recent years, long-standing members recall her with great affection. Gabriele's unflagging support for Villa I Tatti was exemplary; she responded generously to any Council initiative and also understood the need for unrestricted giving. We have much to thank her for including her down-to-earth advice and delightful sense of humor. Working with I Tatti's directors over many years, she and her husband, Paul E. Geier, helped transform I Tatti into the center of excellence it is today.

Last summer, Julie Tobey accepted Lino Pertile's invitation to chair the Amici dei Tatti, the friends who, by addressing priority areas and annual unrestricted giving, bring immediate benefits to I Tatti and help reconcile operating expenses not covered by endowed funds. Julie has worked hard in her first year to introduce I Tatti to a wider audience of interested people and we have high hopes for the Amici in the future. Sylvia Scheuer retired from the Council in March after serving since 2007 and wrote, "I am happy to become un'Amica and continue my involvement with VIT albeit no longer so closely. I have very much enjoyed being an ambassador for such a wonderful cultural institution, participating where possible in London, New York, Cambridge and of course Florence." We thank her for her commitment and look forward to seeing her at future events. In our continuing efforts to structure the Council, we will begin to institute staggered terms for present Council members. The eventual goal is to have all Council members hold three-year terms with opportunity for a second term. After six years, members will take a one-year leave with the possibility to return for another one or two terms. The Council Chairman will hold a five-year term.



Treacy Beyer, Sydney Shuman, Neil Rudenstine & Walter Kaiser.

The year brimmed with activities: in October, Council members and Benefactors attended the first annual *Ottobre a* I *Tatti*, a three-day opportunity to meet the Fellows and learn about I Tatti's programs at first hand (see page 19). In February, Council members and close friends enjoyed a private tour of Piero della Francesca in America at the Frick Collection with Nathanial Silver, Curator, and Machtelt Israëls (VIT'05) on whose scholarly work Mr. Silver created a conjectural reconstruction of Piero della Francesca's altarpiece for the church of Sant'Agostino. (See also Walter Kaiser's review, "The Noble Dreams of Piero," in the 21 March 2013 issue of The New York Review of Books.) Afterwards, Tony and Susan Roberts once again welcomed everyone to a delightful reception at their home. We thank them wholeheartedly for their generous hospitality.



← *Susan Roberts & Lino Pertile;*
↑ *Fred Koontz & Alexa Mason;*
→ *Lino & Anna with JJ & Roberta Pellegrino.*

In the ongoing effort to renew and expand I Tatti's support base special events were held in Los Angeles and Wilmington, DE in addition to the annual I Tatti Council Spring Lecture in New York City where Professor Leonard Barkan (Princeton University) intrigued and enlightened us with his talk, *Some Pages from Michelangelo's Life*. Lino Pertile spoke about *I Tatti and Why the Renaissance Still Matters* at the beautiful Hollywood home of Hil Omernik and Bob Felner and at the Wilmington Club, a handsome three-story brownstone, hosted by Michael and Tookie Clark and sponsored by Legg Mason Investment Counsel. We thank these devoted friends for their enthusiasm and for organizing such welcoming and affable evenings and look forward to getting to know a little better some of their many interesting guests.



~ Graziella Macchetta
Development Associate

VILLA I TATTI COUNCIL

Lino Pertile, *Director*
Susan M. Roberts, *Chairman*
Julie Tobey, *Chair, Amici dei Tatti*

Darcy Beyer
Treacy Beyer
Jean A. Bonna
Debby Brice
James R. Cherry, Jr.
Anne Coffin
Anthony M. Cummings
Robert F. Erburu
John Gilmore
William Hood
Walter Kaiser
Virgilia Pancoast Klein
Frederick S. Koontz
Mary Gibbons Landor
Guillaume Malle
Barnabas McHenry
Joseph P. Pellegrino, Jr.
Neil L. Rudenstine
Sydney R. Shuman
William F. Thompson
David Tobey
Angela Weisl

Amici dei Tatti/Friends of I Tatti

Last autumn, Julie Tobey and Susan Mainwaring Roberts announced the formation of the ***Amici dei Tatti****. Through their friendship for I Tatti, their love of the humanities and the Renaissance, and their trust in Harvard, the Amici dei Tatti are already making their mark on the life of the Villa. The Amici sustain the fellowship program, support the Berenson Library, and help maintain the Center's landmark buildings and property. Amici enjoy becoming members of the larger I Tatti community and are kept in touch with events in Florence and elsewhere through the I Tatti newsletter and quarterly electronic bulletins. Everyone who donates $500 or more each year becomes a Friend of I Tatti and those who can give more generously are also invited to events in Florence, New York, or other locations such as the Ottobre a I Tatti weekend. Please do give serious consideration to joining our new 'Amici'.*





↑ *Max Marmor & Maggie Astrup;*
← *Walter & Ursula Cliff;*
→ *Catherine Davison with Anna Bensted.*

Our Supporters

We are deeply grateful to the following individuals, foundations, and corporations whose generous contributions have helped us to bridge the gap between endowment income and operating expenses in the 2012/2013 financial year:

I Tatti Benefactors:
Gabriele Geier
The Getty Foundation
Rachel Jacoff
Arthur L. Loeb

I Tatti Patrons:
Anonymous in honor of Melvin R. Seiden & Donald Campbell
Frank A. Campini Foundation
James Cherry, Jr.
The Florence Gould Foundation
Samuel H. Kress Foundation
Billy Rose Foundation

I Tatti Supporters:
American Friends of the Shanghai Museum
J. Treacy & Darcy Beyer
Deborah Loeb Brice
David Scott Gibbons
Marc Haas Foundation
Walter C. & Virgilia P. Klein
Frederick S. Koontz
Mary Gibbons Landor
Robert Lehman Foundation
Guillaume & Christina Malle
Fabrizio Moretti
Joseph P. & Roberta Pellegrino
Susan M. & Anthony W. Roberts
Sydney R. & Stanley S. Shuman
David M. & Julie P. Tobey

Amici Benefactors:
Victor K. Atkins, Jr.
Susan K. Feagin
Bruce & Peggy Mainwaring
Terence & Suzanne Murray Fund

Amici Patrons:
Anonymous
John T. Beaty, Jr.
Charlotte Fitzpatrick Brown
Neilma B. Gantner
John A. D. Gilmore
Harvey Mansfield
Neil L. & Angelica Z. Rudenstine

Amici Supporters:
Charlotte P. Armstrong
Philippa Calnan
Robert J. & Nancy Carney
David Carrozzino
D. Ronald Daniel & Lise Scott
Catherine B. Freedberg
Herbert & Sarah M. Gibor Charitable Foundation
Thomas N. Gilmore
James R. & Maisie K. Houghton
Walter J. Kaiser
George Labalme, Jr.
Juliet H. Marillonnet
McHenry Memorial Trust
Abby & George O'Neill Trust
John W. & Jane C. Payne
Frances B. Perry
Francis & Amy Poggi
Sylvia Scheuer
Morton I. & Estelle G. Sosland
William F. & Juliana W. Thompson
Archie D. & Bertha H. Walker Foundation
Katharine Watson

Amici dei Tatti:
Louis J. & Josephine D. Appell
Charles Brickbauer
Beverly L. Brown
Joseph J. Connors
Richard A. Goldthwaite
Bruce C. Horten
Suzanne Solov Labiner
Regina A. Lee
Miller-Mellor Association
Robert D. Mowry
Andrea Rizzi
Marc Tessier-Lavigne & Mary Hynes
Lee H. Wagman
Nehama Jacobs
Malcolm Hewitt Wiener

Amici dei Tatti / Friends of I Tatti

Levels of Giving

$500 to $999	Annual	Amici dei Tatti
$1000 to $2,499	Annual	Amici Supporters
$2,500 to $4,999	Annual	Amici Patrons
$5,000 to $9,999	Annual	Amici Benefactors
$5,000 to $9,999	Annual, pledged for each of three years	Amici Founders' Circle
$10,000 to $24,999		I Tatti Supporters
$25,000 to $99,999		I Tatti Patrons
$100,000		I Tatti Benefactors



Ottobre a I Tatti



Members of the I Tatti Council and Amici Benefactors came to Florence last October for a long weekend filled with ample opportunity to see at first hand what's going on at the Harvard Center and some of the jewels that make the city so unique. Our guests included Council chair Susan Roberts and her husband Tony, Debby & James Brice, as well as trustees of the Florence Gould Foundation and Samuel H. Kress Foundation among others. The occasion got off to a magnificent start with a lively concert in the Myron & Sheila Gilmore Limonaia (see page 12). Poems by the legendary figure of the Mexican Baroque, Sor Juana Inés de la Cruz (1648-1695), were set to music and performed by Constantinople, a Canadian ensemble with roots in Iran. The following day, three of this year's Fellows – Andrew Berns, Giancarlo Casale and Chen Liu – enthusiastically described and discussed their projects with our Amici and Council Members in the Florence Gould Hall, before the whole community got together for lunch. That afternoon, Michael Rocke, Nicky Mariano Librarian, introduced his colleagues and a number of current projects in the Biblioteca Berenson including the digitization project of photographs of "homeless" works of art, the online catalogue of the Berenson Art Collection in memory of Melvin R. Seiden, and the 'Edith Wharton' and 'Berenson









at Harvard' exhibitions. The next day the beautiful autumnal weather invited us outdoors to view the I Tatti property and enjoy the fruits of the season with a picnic at Corbignano. Other highlights of the three days included a visit to the Opera del Duomo with director Mons. Timothy Verdon (VIT'87) to view Ghiberti's resplendently restored *Gates of Paradise* as well as to the Opificio delle Pietre Dure conservation laboratory where Cecilia Frosinini and Roberto Belucci introduced us to Leonardo's *Adoration of the Magi*





and its many wonders made visible under restoration. This year's Ottobre a I Tatti weekend for the Amici Founders' Circle and Council members will be October 17, 18 and 19, 2013.



Publications

Selected Recent Publications

A complete list of all I Tatti publications can be found on our website

with support from the Lila Wallace – Reader's Digest Endowment Fund, the Scholarly Programs & Publications Funds in the names of Malcolm Hewitt Wiener, Craig and Barbara Smyth, Jean-François Malle, The Andrew W. Mellon Foundation, the Robert Lehman Foundation, & the Myron and Sheila Gilmore Publication Fund.

The I Tatti Renaissance Library

Paolo Giovio, *Notable Men and Women of Our Time*, ed. and trans. Kenneth Gouwens (Cambridge: Harvard University Press, 2013). Paolo Giovio's dialogue provides an informed perspective on the sack of Rome in 1527, from a friend of Pope Clement VII. The work discusses literary style and whether the vernacular could surpass Latin as a vehicle for literary expression.

I Tatti Studies in Italian Renaissance History

Nicholas Baker (VIT'14) *The Fruit of Liberty: Political Culture in the Florentine Renaissance, 1480-1550* (Cambridge: Harvard University Press, 2013). How does a republic become a monarchy? How do self-governing citizens become subjects and courtiers? The Fruit of Liberty examines the long, slow cultural transformation of the Florentine office-holding class that accompanied the institutional shift from republic to Medici principality in the first half of the sixteenth century. In contrast to most of the scholarship on this period, it does not see the crucial years of 1530-1532 as either an endpoint or a beginning but as a moment of transition marked by striking cultural continuities. The language and images of republican liberty, reconceptualized in new ways, aided the change in status from citizen to subject. Using a wide variety of sources including private letters, diaries, and art works as well as the more traditional sources of political history, The Fruit of Liberty examines how this reconceptualization occurred and argues that the creation of Medici principality did not occur via a radical break with the past but with adoption and adaptation of the political culture of Renaissance republicanism.



Emily Michelson (VIT'14) *The Pulpit and the Press in Reformation Italy* (Cambridge: Harvard University Press, 2013). Italian preachers during the Reformation era found themselves in the trenches of a more desperate war than anything they had ever imagined. This war – the splintering of western Christendom into conflicting sects – was physically but also spiritually violent. In an era of tremendous religious convolution, fluidity, and danger, preachers of all kinds spoke from the pulpit daily, weekly, or seasonally to confront the hottest controversies of their time. Preachers also turned to the printing press in unprecedented numbers to spread their messages. Emily Michelson challenges the stereotype that Protestants succeeded in converting Catholics through superior preaching and printing. Catholic preachers were not simply reactionary and uncreative mouthpieces of a monolithic church. Rather, they deftly and imaginatively grappled with the question of how to preserve the orthodoxy of their flock and maintain the authority of the Roman church while also confronting new, undeniable lay demands for inclusion and participation. These sermons – almost unknown in English until now – tell a new story of the Reformation that credits preachers with keeping Italy Catholic when the region's religious future seemed uncertain, and with fashioning the post-Reformation Catholicism that thrived into the modern era. By deploying the pulpit, pen, and printing press, preachers in Italy created a new religious culture that would survive in an unprecedented atmosphere of competition and religious choice.



↑ *Joseph Connors.*
← *Nic Baker & Emily Michelson.*

The Villa I Tatti Series

Renaissance Studies in Honor of Joseph Connors, Vols 1 & 2, eds. Machtelt Israëls (VIT'05) & Louis A. Waldman (VIT'06) (Florence: Villa I Tatti, 2013). The two richly illustrated volumes demonstrate Villa I Tatti's role as the world's leading center for Italian Renaissance studies. Gathered to honor I Tatti's director from 2002 to 2010, the 177 essays represent the cutting edge of Renaissance scholarship in art history, literature, music, and more.

I Tatti Studies

Volume 14-15 (Florence: Leo S. Olschki, 2013) with articles by Martin Štefánik (VIT'08) on "The Italian Involvement in Metal Mining in the central Slovakian Region"; Margaret Haines (VIT'76, '88-'14) on "Myth and Management in the Construction of Brunelleschi's Cupola"; Patricia Simons on "Portraits for the Tornabuoni family by Ghirlandaio and Botticelli"; Linda Pellecchia (VIT'95) on "Giuliano da Sangallo's Staircase in the Gondi Palace in Florence"; Alana O'Brien on "Apostles in the Oratory of the Compagnia dello Scalzo"; Olivier Rouchon on "Scrittoio, tesoro, archivio: le duc Côme Ier et le secret des écritures"; and Carmen Donia on "Ut pictura lingua": Ecfrasi e memoria nelle pagine di Vincenzio Borghini.

Many thanks to Caroline Elam for her distinguished service as General Editor of I Tatti Studies. *Caroline's many years of scholarly care and leadership have brought ITS to the exemplary standards for which it is now well known in the field. Jane Tylus (NYU) is the new General Editor of our journal, now called* I Tatti Studies in the Italian Renaissance, *which will henceforth be published twice annually.*



Machiavelli in Florence and ... CHINA!

Ongoing celebrations to mark the 500th anniversary of the publication of Niccolò Machiavelli's *Il Principe* (1513) included a two-day conference, "Machiavelli and Modern Politics: A Quincentenary Celebration," which took place in late May at Tianjin Normal University College of Politics and Administration. Valdo Spini (President of the Machiavelli Committee, Florence) was among the guests of honor and I Tatti Italianisti were present in force.

According to the multiple standpoints offered by the scholars, the resulting picture of Machiavelli was reshaped and enriched at the same time. The conference opened with the keynote lecture by James Hankins (VIT'89,'93,'07) entitled *Machiavelli and the Humanist Politics of Virtue*, followed by a session predictably devoted to politics and history: among the participants were Mark Jurdjevic (VIT'08), *Writing History in a Ruined World: Machiavelli, Guicciardini, and Vettori on History and Republicanism* and Peter Stacey (VIT'08), *Free and Unfree States in Machiavelli's Political Philosophy.* Another group of papers focused on literature and rhetoric as well as the history of printing in relationship with Machiavelli's Prince, among them Stephen Milner (VIT'00,'13), *The Politics of Advice: Addressing Princes*, Nicoletta Marcelli (VIT'13), *Machiavelli as a Poet: Before and After the Prince*, and Valentina Lepri (VIT'13), *Publishing Machiavelli in the XVIth Century: Behind the Scenes*.

Marco Polo's travels to China at the end of the 13th century increased the western world's knowledge of that ancient culture. Now, thanks to Professor Liu Zunlian who organized this international conference, insights into the western world in the early years of the 16th century were shared among scholars of both worlds. And we came back to I Tatti with a much better understanding of modern day China after our fascinating visit.



Nicoletta Marcelli & Valentina Lepri in Tianjin.

~ Nicoletta Marcelli
Andrew W Mellon Fellow





Stephen Milner's research into Florence's town criers sparked the idea for the historical re-enactment by the City Government of Florence of an event on 19 February that took place exactly 500 years earlier: a Town Crier, on horseback, replete with uniform and trumpet, pronounced at the main sites in the city center an official proclamation calling for information about the whereabouts of Niccolò Machiavelli as a prelude to his arrest and banishment.



↑ *Valdo Spini, Lino Pertile, Antonella Chiti & Carlo Francini from the Comune di Firenze, Stephen Milner & Nicoletta Marcelli.*
← *Stephen Milner.*

CHINESE SUMMER SEMINAR



© 2013 J. Paul Getty Trust





© 2013 J. Paul Getty Trust

For three weeks in July, eighteen Chinese scholars from across mainland China and Taiwan participated in a unique three-week seminar in Florence: "The Unity of the Arts in Renaissance Italy," funded by the Getty Foundation as part of the Connecting Art Histories initiative. The seminar, co-directed by Jonathan Nelson and Chen Liu (VIT'12), with Francesca Borgo (VIT'14) as academic assistant, was designed for historians of art or architecture who teach Western culture in China. Many have had limited or even no occasion to exchange ideas with each other, or with Western scholars. The theme springs from a view expressed in Giorgio Vasari's Lives of the Artists: *disegno*, i.e. design and drawing, unites and underlies all the arts.

Over the course of the seminar, the group studied art works and architectural monuments with great enthusiasm. They spent hours at Casa Vasari commenting on the sophisticated iconography of its frescos, and were amazed by the exquisite drawings by Renaissance masters seen during private visits to the Casa Buonarroti and Uffizi. Lectures on site were given by the co-directors and other former Fellows, including Nadja Aksamija (VIT'13), Gerardo De Simone (VIT'11), Allen Grieco (VIT'89-'14), Margaret Haines (VIT'76, '88-'14), Marcella Marongiu (VIT'11), and Cara Rachele (VIT'11). The Chinese scholars also made friends with directors and colleagues at the Kunsthistoriches Institut in Florenz and the International Studies Institute at Palazzo Rucellai. They further developed their understanding of the unity of the arts through inspiring lectures at I Tatti given by Michael Cole (VIT'07), Alina Payne (VIT'05,'13), and Lino Pertile. Such was the impact of Lino's lecture about the *Commedia* that Qi Chen, a literature scholar who recently completed her Doctoral thesis on Renaissance physiognomy, decided to focus her future intellectual pursuits upon Dante. All participants conveyed their questions and observations with passion, and exchanged ideas on Renaissance teaching and research methodologies with American and European colleagues. A convivial air was felt throughout the seminar. Almost every Chinese scholar expressed the sentiment that the three weeks in Florence would leave them with a life-enhancing memory.

~ Chen Liu
Mellon Visiting Fellow





© 2013 J. Paul Getty Trust

Off to Siena & Pienza!

In April 2013 a large group of Tattiani, including the director Lino Pertile and his wife Anna and led by Gabriele Fattorini (VIT'13) and Philippa Jackson, (VIT'13) visited Siena and Pienza. The tour aimed to show Fellows not only the highlights of Sienese art, such as Simone Martini's *Maestà* in the Palazzo Pubblico and Ambrogio Lorenzetti's *Good and Bad Government*, but to give a wide overview of the city's history and its culture, its artistic themes and styles over many centuries. The visit began in the Archivio di Stato di Siena which houses over 13km of documents and a museum containing a type of art, the 'Biccherne' which are unique to the city. As described by William Heywood, these small wooden panels, originally bookcovers of government registers (the earliest dating to 1258 and the latest to the eighteenth century) constitute a pictorial chronicle of the city. The morning continued by concentrating on civic art in the Palazzo Pubblico, including works by Taddeo di Bartolo and Domenico Beccafumi, the finest painter of sixteenth-century Siena. The afternoon was devoted to the religious center of the city, the cathedral, its baptistry and its recently discovered 'crypt' with scenes of the life of Christ which predate Duccio. The baptistry font, with sculptures by Donatello, Ghiberti, Iacopo della Quercia and Giovanni di Turino, was examined closely and later Marilena Caciorgna guided the group around the cathedral concentrating in particular on its magnificent marble pavement. The Piccolomini library containing Pintoricchio's frescos was a highlight of the visit with further explanation from Juliana Kang on Raphael's involvement in the project. Daniel Zolli commented on Donatello's bronze Saint John the Baptist, and further sculpture was examined when Mauro Minardi discussed the pulpit of Pisano. The day finished with a visit to the Museo dell'Opera in which Duccio's *Maestà* was a particular focus of attention and there was a chance to enjoy a panoramic view of the city. The following day the Tattiani were particularly fortunate to visit one of the leading collections of early Sienese art at the castle of Gallico, encompassing painting, sculpture and ceramics. The trip ended with a visit to Pienza, the small Renaissance city founded by the humanist pope Pius II (1458-1464) where we enjoyed the beauty of the countryside of the Val d'Orcia and saw the cathedral, Piccolomini Palace and art collection of the Pienza Museum.



↑ *Gabriele Fattorini has something to say.*
↓ *Looking out onto Piazza del Campo.*



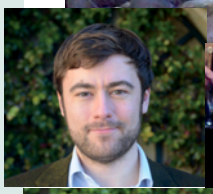


~ Philippa Jackson
Deborah Loeb Brice Fellow











Top to bottom: Adam Jaskienski; Eric Gordon; Ana Carolina Hosne; Mauro Minardi; Monica Preti-Hamard; Christopher Brown & Min-Ling Tsai; Daniel Zolli; Renée Raphael & Gabriela; & Jessica Richardson.
← *Philippa Jackson, Laura Refe & Chen Liu.*

IN MEMORIAM

I Tatti records with sorrow the following deaths:

Nancy Dersofi (VIT'77), professor of italian literature and comparative literature for 34 years at Bryn Mawr College, died on 27 October 2012 of pancreatic cancer age 76. Educated at Radcliffe (AB 1957, AM 1959) and Harvard University (PhD 1966), she was a gifted teacher whose scholarship focused on the early sixteenth century plays of Angelo Beolco, called Ruzante. During her I Tatti fellowship Dersofi looked at "the country villa and Renaissance theatre in the Veneto" – in particular the estates of Alvise Cornaro, Ruzante's patron – in relation to Ruzante's songs and plays. Her translation of *L'Anconitana: The Woman from Ancona* became the authoritative version of one of the more controversial of his plays. A lover of language and music, her last scholarly papers, on Verdi's "Simon Boccanegra," were given at the Los Angeles Opera Company not long before she died.

Malcolm Campbell (VIT'67,'72, '82), professor of art history, died at home in Portland, ME, on 27 January 2013 at the age of 78. Educated at Princeton University (BA 1956, MFA 1959, and PhD 1962), he spent his entire academic career at the University of Pennsylvania retiring as the Class of 1965 Professor. His research centered on Renaissance and Baroque art and architecture in Tuscany and Rome and in particular Medici art patronage during the ducal and grand ducal eras, on which he worked during his three I Tatti appointments. Malcolm's many publications include his definitive *Pietro da Cortona at the Pitti Palace* (Princeton: Princeton Univ. Press, 1977).

Angiolino Papi, retired farmer, died on 29 May 2013, after a long illness. Angiolino first came to work the land at I Tatti in 1953 and was soon followed by his parents, three brothers, sister, sisters-in-law and their children – a family of 14 in all. When the first tractor was purchased, Angiolino became the tractor driver, continuing in that capacity until his retirement in January 2001. He and his brothers dug by hand the land for I Tatti's first vineyard, made the wine – for many years treading the grapes underfoot – took care of the olive trees and olive crop, and grew wheat and alfalfa. He worked long hours, including at night during the olive harvest when I Tatti's olives were sometimes pressed in the small hours. In 2002, he wrote: "Questo e stato il mio lavoro, la mia passione anche se ho dovuto lavorare tanto, non solo di giorno ma anche di notte. Potrei dire non è stato solo il mio lavoro, ma credo la mia vita. Se potesse tornare indietro, rifarei tutto con lo stesso impegno."



Gabriele Geier, long-standing and beloved member of the I Tatti family, died 6 January 2013 at the age of 94. Paul (AB'36, LLB'39) and Gabriele Geier were frequent visitors to I Tatti from the 1950s, knew and admired Bernard Berenson and welcomed with enthusiasm the transformation of the Villa into a research institute in 1961 when they began to support the Harvard Center and started their close friendships with the succession of I Tatti's directors and many of the staff. Paul Geier was a founding member of the I Tatti Council in 1979. After his death in late 1981, Gabriele succeeded him on the Council. Her generosity and love of learning ensure that scholars of the Italian Renaissance from all over the world have the opportunity to develop their interests and talents at Villa I Tatti. In 1985, Gabriele cut the ribbon on the Paul E. Geier Memorial Library. Two years later, she made it possible for the upstairs of I Tatti's old barn to be transformed into a common room. Her extraordinary support endowed the Nicky Mariano Librarianship, the Paul E. Geier Directorship and a study in the Deborah Loeb Brice Loggiato in memory of her friend Richard Krautheimer, in addition to funds in the library, for general maintenance and unrestricted expenses. In more recent years Gabriele – an elegant woman of great culture and intellectual curiosity, warm, kind and with a delightful sense of humor – moved from her apartment in Rome back to Germany. We will forever remain grateful for all that she has done to strengthen and support our scholars and the facilities that make their intellectual pursuits so successful.



Barbara Smyth & Gabriele Geier.

Piero Morselli (VIT'81), art historian and antiquarian, died in Florida on 4 June 2013 at 71. Born in Florence, he moved to Florida in 1967 where he attended Stetson and Florida State Universities. After earning his PhD. from the University of Pittsburgh, he was an Assistant Professor at University of Illinois at Urbana-Champaign. He held a Leopold Schepp Fellowship at I Tatti in 1981/82 when he worked on the construction and decoration of Santa Maria del Carceri at Prato on which he published extensively. He stayed on as a half-time editor for RILA, based at I Tatti, from October 1983 to 1987, as well as professor at Syracuse University in Florence and Bryn Mawr-University of Pennsylvania Italian Summer Program. With Andrew Morrogh (VIT'78), Fiorella Superbi Gioffredi and Eve Borsook (VIT'82-'14), he was a joint- organizer and editor of *Renaissance Studies in Honor of Craig Hugh Smyth* (Florence: Giunti Barbéra, 1985).

Gate Number 30

In times past, visitors coming to I Tatti on foot would enter the property at #30 via di Vincigliata and walk up the cypress allée to the villa. This entrance and the small gatehouse next to it were the first two items designed by Cecil Pinsent when he was hired by the Berensons. Permits to build this little house and adjacent gate were issued by the authorities in Fiesole on 16 August, 1909. A little more than a year later, on 24 September 1910, the authorities issued a second permit, this time with regard to just the entrance. Had Pinsent and the Berensons decided on a somewhat grander entrance in the meantime? No written testimony, drawings, or photographs have survived, however, so we can only guess. What is certain is that the simple iron gate came to hide a rather elaborate entrance both in terms of the "alcove" ending in a double set of curved stairs that lead up to the cypress allée and in terms of the sgraffito decoration on its walls.

This part of the garden is one of only two features never restored in the 100-odd years since it was first built. Slowly it became a dark and overgrown area only used by those pedestrians avoiding the fraught walk up via di Vincigliata. Despite its limited use, the entrance clearly impressed some visitors and was even described in a garden guide to Italy published in 1928: "At the entrance to the long grass walk…there are some stuccoed walls ornamented with designs scratched upon the surface before the cement was dry. This method of wall decoration has been commonly used for centuries in this part of Tuscany…".

In summer 2012 work began on a major restoration of this potentially beautiful feature of the garden. A photographic campaign was carried out to document its exact state of preservation and, fortunately, it was still possible to reconstruct the missing decoration by extrapolating from the surviving pieces. Permits from the Soprintendenza alle Belle Arti were applied for and eventually received. Tracings of the sgraffiti were made on transparent film. Specialists were hired and finally the restoration took shape.

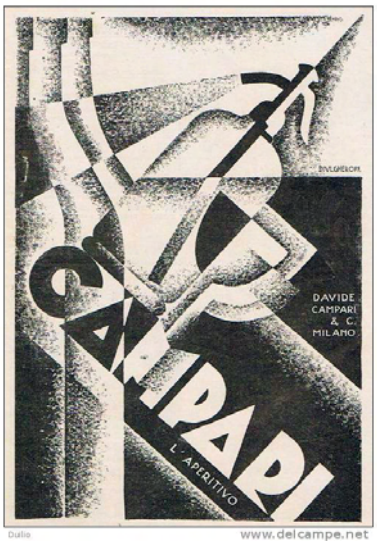
A somewhat curious problem, emblematic of the things that can come up in the course of restorations, cropped up when it came to dealing with the laurel wreath encircling the name of "Villa I Tatti" placed centrally at the top of the first ramp of stairs. For some reason the two capital A's in this inscription were not done in the usual way but rather made to look like capital Greek deltas. In an institution like ours this was immediately noticed and the possibility of correcting them was briefly floated. In the past several other "errors" in the garden were not corrected and later explained. In any case, the photographic evidence of this odd way of drawing the A's was clear. Furthermore, Mr. Berenson must have seen it himself in his walks through the garden, and ultimately, we decided to leave the inscription exactly how we found it thanks to a tracing done on a transparent film. However, to satisfy a natural curiosity, a little research was undertaken to see whether that kind of lettering might have been fashionable at the time. Were there any contemporary examples? The search finally lead to futurist-inspired advertisements and the lettering they used in the 1920's and early 30's. Amongst the many examples, the most amusing was the well-known one by Nikolay Diulgheroff for a drink that was making a name for itself in those years, Campari.

~ Allen Grieco
Lila Acheson Wallace Assistant
Director: Gardens and Grounds
& Scholarly Programs









STAFF NOTES

There were new faces in the financial administration this year. Simonetta Pinto went on early maternity leave in April 2012 and gave birth to Lisa in November. While she was away, Fabio Fadda took over her responsibilities for basic accounting, payments and invoices. His contract terminated at the end of August and we take this opportunity to thank him for helping to keep I Tatti's finances on track and for his cheerful demeanor and friendly attitude. In January, Antonella Fondelli joined the group on a half-time basis to work on the farm finances, a sector she has experience with in her previous job with the Marchesi de' Frescobaldi vineyard. We are happy to announce that Jonathan Nelson's appointment as Assistant Director for Academic Programs and Publications has been extended to July 2016.



Fabio Fadda, Jim Hankins & Giulio Pertile.



Leonardo Rossi, one of the four farm workers, retired at the end of 2012 after working steadily for I Tatti since September 1997. He has been replaced by Fabio Innocenti who was already standing in for Leonardo during the months in which he underwent heart surgery. We are sorry to see Leonardo go but are very happy that he is now in excellent health. Fabio Innocenti has now been hired full time and continues the long line of Papi family members taking care of the I Tatti property. His grand-father, Alfredo Papi, great uncles Angiolino (see page 22) and Olivo, and great-grandfather Luigi all worked the I Tatti land for decades.



Leonardo Rossi.

↓ *Paolo Gasparri, Fabio Innocenti, Claudio Bresci, Andrea Bendoni & Gianluca Rossi;*
→ *Elena Stolfi & Manuela Michelloni;*
↘ *Scott Palmer.*



Two members of the house staff on temporary contracts were taken on permanently this year. We are delighted that Sviatlana Kandratovich and Grazia Passaro will be staying on with us.

Angela Dressen, Andrew W. Mellon Librarian, won an Eleanor M. Garvey Fellowship in Printing and Graphic Arts from Houghton Library last spring to spend a month at Harvard working on her project *The stones of the wise – the marble pavement in Siena Cathedral between Neoplatonism and Apologetics*. She was also a co-organizer of the conference *The Badia Fiesolana: Augustinian and Academic locus amoenus in the Florentine Hills* which was held at the Biblioteca Laurenziana in May. Other Tattiani involved in the conference were Peter Howard (VIT'01,'08), Laura Refe (VIT'13), and Mauro Mussolin (VIT'03).



For other news about comings and goings in the library – concerning Elena Stolfi, Sanne Wellen, Alexandra Provo, Spyros Koulouris, Manuela Michelloni, Scott Palmer, Lukas Klic, Paris O'Donnell, and Jocelyn Karlan – please see Michael Rocke's report on page 6.



The corridors and halls of I Tatti have resounded to some younger than usual footsteps this year with several undergraduate interns in addition to the Syracuse University students who worked with Giovanni Pagliarulo in the Fototeca (see page 7). From March to May, Kaori Freda, in Florence attending the Sarah Lawrence Study Abroad Program, though an undergraduate at Reed College, helped Anna Bensted with transcriptions on the Oral History Project which will soon become available on our website. In June and July, we were delighted to welcome three Harvard undergraduates: Dominic Ferrante (Class of 2015), concentrating in History and Literature in Early Modern Europe, was an intern in summer 2012 and returned as a student



Rebecca Frankel & Amanda Rodrigues.

VILLA I TATTI COMMUNITY 2013-2014



Andrew Berns, Juliana Kang & Giancarlo Casale singing Christmas carols.

Rossend Arqués, Nicholas Baker, Davide Baldi, Karen-edis Barzman, Ingrid Baumgärtner, Katherine Bentz, Robert Black, Francesca Borgo, Eve Borsook, Elena Calvillo, Angela Matilde Capodivacca, Angelo Cattaneo, Roger Crum, Vanessa de Cruz Medina, Maria De Prano, Guy Geltner, Raúl González Arévalo, Gerard Gonzáles Germain, Allen Grieco, Margaret Haines, John Henderson, Tamar Herzig, Árni Ingólfsson, Elizabeth Kassler-Taub, Noriko Kotani, Elizabeth Lagresa, Giordano Mastrocola, Emily Michelson, Cecilia Muratori, Morgan Ng, Stephen Orgel, Eugenio Refini, Michael Rocke, Neslihan Senocak, Daniel Stein Kokin, Miriam Szőcs, Miguel Taín Guzmán, Koichi Toyama, Carl Villis, Gur Zak.

Full information about the 2012-2013 Fellows, Visiting Professors etc. can be found under Community / Current Appointees on our website (**www.itatti.harvard.edu**). Click on their names and you will find a brief biography, the fellowship held, and the name and summary of the project that brings these scholars to I Tatti. We are working on a fully interactive and searchable database of former Fellows too which should arrive on the website in the next few months.



Lukas Klic.

employee in the library this year. Rebecca Frankel (Class of 2015) is studying classics, is a Research Assistant for the I Tatti Renaissance Library series, and spent the summer identifying microfilms with Ilaria Della Monica in the Archive. Amanda Rodrigues (Class of 2014), who is studying English and Government, worked with Jonathan Nelson on online publications and established a blog for Harvard students at I Tatti. You can read about their youthful enthusiasm on their summer blog at **http://villaitattiintern.wordpress.com/**

And finally, I take this opportunity to inform everyone that after 32 very happy years with I Tatti, the time has come for me to start a new chapter in my life. As of October 1st, I will be the Executive Director for the Bert & Kuggie Vallee Foundation, a small science foundation based in Boston. (I shall also be the tea lady – it's a very small foundation!) While I'm excited on the one hand by this new opportunity I am, on the other, very sad to be leaving so many friends here. I Tatti has been an extraordinary place to work, to grow, and to learn, and the ties I have made are very strong and dear to me. As every former Fellow knows, however, it's impossible to break the umbilical cord entirely - and, in any case, I don't really want to! I know that my friendships will travel with me to my next adventure and I look forward to seeing you all again at another time.



~ Alexa Mason
Assistant Director for
External Relations



I Tatti Newsletter
Harvard University
124 Mt. Auburn Street
Cambridge, MA 02138-5762

Non-Profit
U.S. Postage
PAID
Boston, MA
Permit No. 1636

The I Tatti newsletter is published once a year. Alexa M. Mason, editor & writer; Susan Bates, design & layout; WordTech, printing & distribution. Photographs are by Silvia Catitti, Eric Gordon, Laura Refe, Jessica Richardson, Gianni Trambusti, or Alexa Mason, who apologizes to anyone whose photo she has used and whom she has not acknowledged.
Former Fellows are indicated in the text with the initials "VIT" after their name followed by the year(s) of their appointment as Fellow, Visiting Fellow or Professor, or Research Associate. Many thanks to all who have contributed.